

NATURE'S PULSE

大自然的脈動

TAIPEI, TAIWAN

Shared interests in artistic innovation and the exaltation of nature underlie the works of art in this permanent collection for the American Institute in Taiwan (AIT). A variety of media, including photography, painting, mixed media, sculpture, and calligraphy, by artists from the United States and Taiwan collectively celebrate the cultural connections forged across the Pacific Ocean.

The collection features a new work by eminent calligrapher and scholar Master Fu Shen, which boldly interprets a well-known quote by Confucian philosopher Hsun Tzu. Representing Taiwan's rich history of calligraphy, Master Fu's *Encouraging Learning from Hsun Tzu* is a treasure that AIT is honored and grateful to display.

The innovation and tradition that thrive in both countries are evident throughout the collection. In Ryan McGinness's monumental mural *Untitled (Portrait of Taiwan)*, the artist formulates a new visual lexicon by distilling popular imagery familiar to all walks of life in contemporary Taiwan. Aboriginal patterns, indigenous patterns, signage, and imagery from Taiwanese culture emerge as iconic symbols. Similarly, in *Day Zoo*, Lane Twitchell meticulously constructs and brilliantly colors a fresh perspective of animals found in Taipei's historic zoo. Deploying his own take on the ancient practice of paper cutting, a technique with a rich history in Taiwan, Twitchell's work recalls *Peaceable Kingdom*, the series of historic American paintings by famed artist Edward Hicks.

Natural wonders celebrated in Leigh Wen's vibrant paintings of various flora flourish in both the United States and Taiwan. Titled *Homage to Female Artists*, the grouping portrays hibiscus, clematis, and lilies at an enlarged scale on canvases conforming to the contours of the flowers themselves. In *Possessing Numerous Peaks*, Huang Zhiyang's undulating sculptural abstraction of a mountain range, the artist draws upon the calligraphy instruction he received as a child and fuses it with shapes inspired by natural motifs to create a contemporary landscape molded by familiar, yet unexpected, biomorphic forms.

Exquisite and lush flora dominate Ysabel LeMay's monumental photographic montage of Taiwan's celebrated Sun Moon Lake, *The Gateway*. LeMay uses digital technology to painstakingly assemble the thousands of photographs she took during her travels throughout Taiwan into a single-layered image reminiscent of the ancient art of landscape painting. Also inspired by this rich painting tradition and nineteenth-century romanticism, Adam Sorensen's triptych *Gorge* yields a luminous reimagining of Taiwan's famous Taroko National Park. Suling Wang offers an abstracted interpretation of the historic genre in *The Singing River 2* through gestural swooping forms that subtly reference trees, mountains, rocks, and other natural formations. Layering Eastern and Western imagery and techniques, Wang's work exemplifies the cultural bridges present in the other works on view.

Breathing color, energy, and dialogue into the new American Institute in Taiwan, the art collection stands as a reminder of the many and deep cultural ties between the United States and Taiwan.

## 大自然的脈動

美國在台協會新館所展示的典藏藝術品集合美台兩地藝術家的創作，以攝影、繪畫、複合媒材、雕塑與書法等形式，呈現美台之間對藝術創新的追求和對自然之美的歌頌，並展露跨太平洋兩地共通的文化連結。

本系列典藏品集收錄了書法大家暨學者傅申先生的新作《荀子勸學》，這幅作品大膽詮釋孔子的弟子荀子的名句，也體現了台灣豐厚的書畫淵源，美國在台協會深感榮幸能夠展出傅申先生的墨寶。

美台蓬勃發展的創新和傳統在本系列典藏表露無遺。萊恩·麥金尼斯的大型壁畫《無題(台灣印象)》巧妙運用台灣原住民圖騰、當地意象、標誌圖像等代表性符號，將之彙編拼貼成畫，展現台灣的當代面貌。連恩·推查爾的《日間動物園》則透過台灣歷史悠久的鏤空剪紙傳統，鮮活地詮釋台北市立動物園裡各種動物的姿態，他也以這幅作品向美國民俗畫家愛德華·希克斯的《和平王國》系列致敬。

鄭麗雲的作品《向女性藝術家致敬》描繪美國與台灣各種充滿生命力的盛放花朵，展現對大自然的極致禮讚。鄭麗雲發想創意，在具象模擬花朵輪廓的大型畫布上，重現木槿、鐵線蓮和百合花的優雅姿態。黃致陽波浪般起伏的雕塑作品《座千峰》，展現他自小受到書法的薰陶影響，造型的靈感則來自自然界元素，創造出兼融生物形態與地景的現代感藝術作品。

伊莎貝爾·勒梅的大型壁畫《世外桃源》以超高數位攝影的技術，將數千張她在台灣旅遊所拍攝的照片拼貼處理，匯集成一幅台灣知名景點日月潭的畫作，畫作中生機盎然、鬱鬱蔥蔥的景致宛如古代山水畫一般。同樣深受山水畫和19世紀浪漫主義的豐富傳統影響，亞當·索倫森的三聯畫《峽谷》是對台灣著名的太魯閣國家公園的亮眼詮釋。王淑鈴在她的大型作品《吟唱的河流2》裡，透過激越跌宕的動態線條與手法，抽象地詮釋傳統風景畫，同時細膩地模擬樹木、山陵、岩石及其他自然型態。王淑鈴的作品有如一座文化的橋樑，巧妙地連結東西方的意象和技法。

本系列典藏品集體現了美國與台灣豐富深厚的文化連結，也為美國在台協會新館注入了繽紛的色彩與活力，更開啟了東西方藝術的對話。

Calligraphy Master Fu Shen's *Encouraging Learning from Hsun Tzu* interprets a passage from the third-century BCE Confucian philosopher Hsun Tzu:

"A journey of thousands of miles cannot be achieved except through the accumulation of each single step, just as rivers and oceans cannot form without the accumulation of small brooks and streams."

Hsun Tzu's quotation offers a metaphor for how the universe operates, advocating for persistent and patient work in pursuit of greatness—little by little, step by step. The calligraphy is signed by Master Fu Shen, who annotates his signature with an epithet: "an old man of eighty-one."

Master Fu Shen was born in Shanghai in 1937 during the second Sino-Japanese War. While a teenager, his family moved to Taiwan, where he later received first prizes in painting, calligraphy, and seal carving. A gifted artist, Master Fu also demonstrated an aptitude for authenticating calligraphy and painting—a passion that set him on an academic path, as well as on a path to the United States. After earning his doctorate at Princeton University, New Jersey, he established himself as a leading scholar at Yale University, New Haven, Connecticut, and the Smithsonian Institution's Freer and Sackler Galleries in Washington, D.C. Following two decades of work and study in the United States, Master Fu returned to Taipei, where he took on key roles at the University of Taiwan and the National Palace Museum—again, as both scholar and artist.

*Encouraging Learning from Hsun Tzu* is rendered on Xuan paper, a soft, finely textured surface often used in Chinese painting and calligraphy. As Master Fu applied the pigment, the ink did not bleed or spread. He uses Hsiang, or running script, a semicursive that reveals the calligrapher's personal characteristics. Swift and fluent, his style captures every movement of the brush—traces of his elegant, expressive, and powerful hand. By varying the size of the characters, the translucency and opaqueness of the ink, the broadness of a line, or delicacy of a curve, the calligraphy becomes painterly and figurative. The ink records every nuance of Master Fu's energetic movements, leaving a graphic record on rice paper.

書法大師傅申的作品《荀子勸學》，詮釋了西元前三世紀儒學大家荀子的名句：

「不積跬步，無以至千里；不積小流，無以成江海。」

白話譯文：「沒有一步一步的積累，就無法行走千里之遙；沒有溪流涓滴的匯聚，就不可能形成江河大海。」

荀子的箴言隱喻了宇宙的運行之道，揭櫫持之以恆方能成就偉大，憑藉著一點一滴、一步一步的累積。書卷末傅申大師親手落款，署名八十一翁。

傅申大師1937年生於中國上海，時值中日甲午戰爭。青少年時與家人遷至台灣，之後在書、畫、篆刻方面獲得獎項肯定。天才橫溢的藝術表現之外，傅申大師也展現對書畫鑑賞的才能，也是這份熱情開啟了他的學術研究之路，以及赴美深造之路。自普林斯頓大學（紐澤西州）取得博士學位後，傅申逐步晉升為耶魯大學（康乃狄克州紐哈芬）以及華盛頓史密森尼博物館弗瑞爾與薩克勒美術館的首席學者。經歷二十年的旅美學界生涯之後，傅申回到台北，繼續以學者及藝術家身分，在台灣大學及故宮博物院擔任要職。

《荀子勸學》書呈於宣紙上，這是一種柔軟、質地細膩的紙張，經常用於中國書畫。傅申大師用墨飽滿，卻不見墨汁渲染或擴散。他選擇使用行書，一種介於正楷與草書之間的字體，也透露出書法家的個人特質。敏捷而流暢的風格，細膩捕捉了畫筆在紙上運行的每個動作，那是大師優雅、充滿表現力、以雙手奮力揮毫的痕跡。透過變化字體的大小、墨色的濃淡與透明度、線條的寬度、甚至曲線的細膩表現，賦予書法以繪畫與寫意的境界。這幅墨寶，記錄了傅申大師精氣神運作的每個細節，在一方宣紙上留下永恆的印記。

SHEN

申

FU

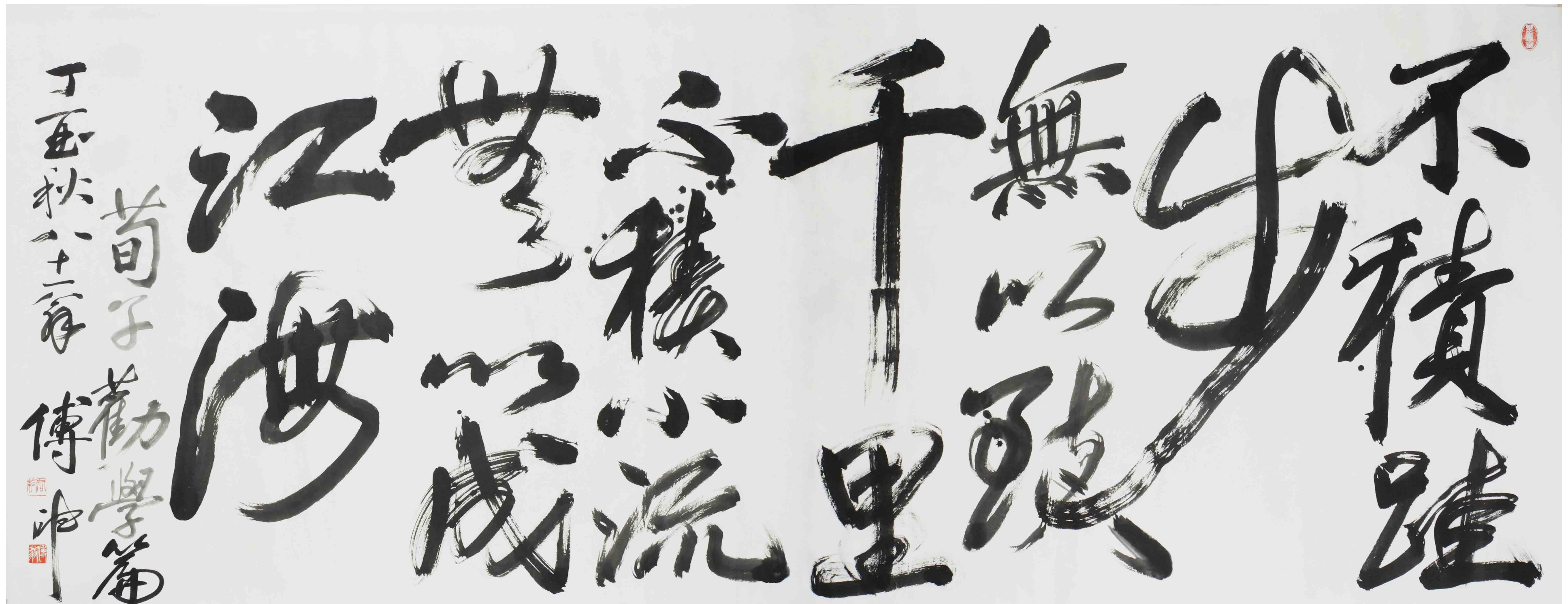
傅

Encouraging Learning from Hsun Tzu 2017

Ink on paper  
75 x 197 3/4 in. (190 x 502 cm)

荀子勸學 2017

墨、宣紙  
190 x 502 公分



Lane Twitchell's work often addresses specific American themes: his Mormon upbringing in Utah, middle-class consumerism, and the U.S. suburb as it multiplies ever outward and westward. In *Day Zoo*, however, he found inspiration in the Taipei Zoo—the largest in Asia, sprawling across four hundred acres.

Working in a five-foot by five-foot, square format, Twitchell's work resembles a mandala, a spiritual symbol in Buddhism and Hinduism representing the universe. Circumscribed within the square, at the center point, is a circle. Addressing the notion of symmetry and balance, subtle differences between the left and right halves force the eye to whirl around the composition. Some animal figures are articulated, while their mirrored twins hide in the brush.

Twitchell pays homage to the Chinese paper-cutting tradition, a folk art that dates back to the Han dynasty of the fourth century. Like the reoccurrence of zodiac animals in jianzhi cuttings, *Day Zoo* is populated with wildlife native to Taiwan and Asia. And as Chinese paper cuttings so often engage with sunlight, hung in windows to illuminate the cutouts' negative spaces, so does *Day Zoo*, summoning light—the glare of the sun burning white at its center.

For this work, Twitchell used four quadrants of three-hundred-pound watercolor paper for the base, cutting each with a blade. He built up the composition with eight to ten layers of cut paper, using a variety of Tyvek (polyethylene), Yupo (polypropylene), bond, and rice papers. A combination of acrylic and urethane paint was introduced sparingly, shaping the blue sky's horizon and a jungle-like abstraction of flora at the bottom. Twitchell's challenge in *Day Zoo* was to articulate the animals from cutouts—to communicate their physicality within the confines of the medium. A leopard, then, does not have its spots painted on; instead they are built in three-dimensional paper cuts with scrupulous precision. The work's center is a stork, a symbol of good fortune, one of over 130 bird species found in the Taipei Zoo's enormous aviary. It is flanked by leggy flamingoes, with Formosan sika deer. A menagerie of orangutans, elephants, giraffes, boars, butterflies, and pangolins crowd the canvas, while a (cosmic) turtle underpins Twitchell's mandala.

Twitchell earned his Bachelor of Fine Arts degree from the University of Utah in Salt Lake City and his Master of Fine Arts degree from the School of Visual Arts in New York.

連恩·推查爾的作品經常描繪特定的美國主題：猶他州摩門教的宗教薰陶、中產階級消費主義，以及向外和向西拓展的美國郊區。但這次他選擇截然不同的主題，在台北市立動物園一佔地面積182公頃、亞洲最大的動物園—找到靈感，從而創作出《日間動物園》這幅作品。

《日間動物園》為153,4公分 × 153,4公分的格式，正方形的畫作中間嵌著一個圓，如同佛教和印度教的神聖圖騰「曼陀羅」，象徵運轉不息的宇宙，並反映對稱平衡的圓滿；於此同時，左右兩邊細微的差異讓觀者的視線繞著構圖旋轉，畫中的動物活靈活現，畫家亦巧妙地運用筆觸呈現動物的鏡像。

連恩·推查爾巧妙運用中華文化剪紙工藝，向四世紀漢朝發展而來的民間傳統致敬。正如剪紙常出現的十二生肖主題，《日間動物園》這幅作品呈現了台灣和亞洲的原生野生動物；連恩·推查爾也仿效陽光穿透剪紙窗花的效果，將光線帶入畫中，以畫中心的留白象徵熾熱的光芒。

連恩·推查爾使用了三百磅的水彩紙，在畫中四個象限鋪成基底，再用刀片進行切割。除了八至十層的剪紙外，他還使用了各種聚乙烯、聚丙烯等合成紙、黏著劑和米紙來堆疊；以少許壓克力顏料和聚氨酯漆描繪藍天地平線，以及茂密的叢林植被。這幅畫作艱難之處在於從剪紙切割的空間限制中，讓動物的形象躍然紙上，例如，花豹的斑點並非彩繪上去的，而是由三維的剪紙工藝精準地打造而成。本作品的中心是一隻鶴，鶴不僅是吉祥的象徵，也是台北市立動物園130多種鳥類的其中一種。作品兩側由長腿紅鶴和台灣梅花鹿點綴而成，繁茂的叢林中則可瞥見猩猩群、大象、長頸鹿、野豬、蝴蝶和穿山甲的身影，而巨大的烏龜則作為宇宙曼陀羅的基底。

連恩·推查爾自猶他州鹽湖城的猶他大學獲得美術學士學位，並自紐約視覺藝術學院獲得美術碩士學位。

# TWITCHELL

推查爾

# LANE

連恩



*Day Zoo 2017*

Pigment and wax on cut  
material mounted to panel  
60 <sup>3</sup>/<sub>8</sub> x 60 <sup>3</sup>/<sub>8</sub> in.  
(153.4 x 153.4cm)

日間動物園 2017

顏料、蠟、切割材料、板材  
153.4 x 153.4 公分

Although she lived in New York City for decades, Taiwan-born Leigh Wen maintains a kinship with the natural world: water, fire, earth, and air. After producing a series of monumental paintings devoted to these primary elements, Wen introduced a new theme—flowers—adjunct to her main body of work. These flowers were a homecoming symbol of sorts, the colorful blossoms of her motherland, which she rediscovered after spending increasing periods of time in Taipei preparing for a solo exhibition at the Museum of Contemporary Art. *Homage to Female Artists*—five canvases installed in the American Institute in Taiwan—features flowers that bloom in both Taiwan and the United States. It also reflects Wen's observation that, since she left her homeland in 1983, women artists have risen to great prominence and distinction.

*Homage to Female Artists* comprises three hibiscus, a clematis, and a daylily. Roughly five feet in diameter each, these enormous paintings are irregularly shaped. Each canvas is cut to its unique outline, then stretched and folded on wooden boards, with adhesive to glue down the linen. A laborious process, every inch of canvas is stapled to create a tight curve. Once the form is built, Wen begins with a base color on its surface, then adds a darker color on top. She uses a stylus to carve out the lighter shade—defining lines and producing three-dimensionality from two. These paintings are executed entirely in oil, but Wen's larger practice includes printmaking, engraving, and ceramics.

Wen's oeuvre blends the ancient philosophies of Taiwan with the modern notions of the United States. Her work is widely celebrated in Asia and North America and examples may be found in private and public collections around the world. She earned her Bachelor of Fine Arts degree from Washington State University in Pullman, and her Master of Arts and Master of Fine Arts degrees from the University at Albany, State University of New York. She is the recipient of numerous grants and awards, including the New York Foundation for the Arts Fellowship and the Helena Rubinstein Fellowship.



出生於台灣的藝術家鄭麗雲，雖旅居紐約數十年，但仍保有對自然萬物深刻的情感連結，尤以大型系列畫作呈現水火土氣基本自然元素著稱。隨後，她在為台北當代藝術館籌備個展的過程中，重新發掘了故鄉色彩斑斕的花卉，並將花朵作為創作主體，象徵重回家鄉的懷抱。收錄在美國在台協會典藏藝術品集的《向女性藝術家致敬》以五個大型畫布，刻劃台灣及美國盛放的花朵，同時反映出她在1983年離鄉之後，對優秀女性藝術家崛起的細膩觀察。

《向女性藝術家致敬》重現了木槿、鐵線蓮和百合花的姿態，這些不規則的大型畫作每一個直徑約150公分，鄭麗雲將每一塊畫布切割成獨特的輪廓，接著在木板上伸展並折疊，最後用黏著劑將亞麻布固定住。由於畫布的每一寸都要裝訂才能形成緊密的曲線，整個創作十分費工繁複。當畫布形體確立後，鄭麗雲便著手在表面塗上底色，再以較深的色彩層層疊上。接著，鄭麗雲使用雕刻筆刻畫出較淺的陰影，以此彰顯線條並產生立體的效果。這些畫作完全以油彩製成，但她也曾使用版畫、雕刻和陶瓷的手法來進行大型創作。

鄭麗雲的作品融合了台灣的古典哲學及美國的現代觀念，她的作品在亞洲及北美廣受讚譽，被世界各地的私人和公家機構列為收藏。她擁有華盛頓州立大學美術學士、紐約州立大學阿爾巴尼分校藝術碩士及美術碩士學位。鄭麗雲獲獎無數，曾獲紐約藝術基金會的榮譽聯盟獎章及赫蓮娜魯賓斯坦獎學金。

WEN

LEIGH

鄭

麗雲

*Homage to Female Artists* 2015-2018

Oil on linen  
Dimensions variable

向女性藝術家致敬 2015-2018

油彩 / 亞麻畫布  
各畫作尺寸不一

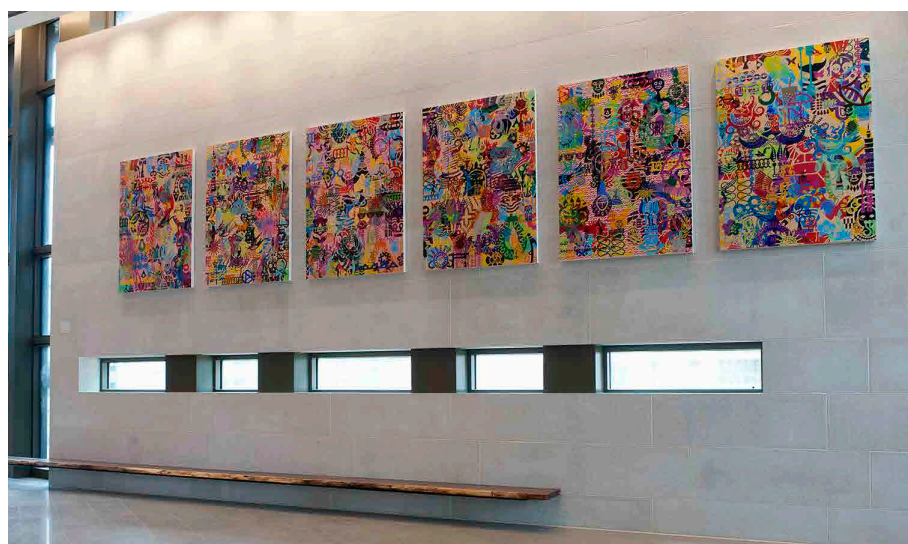




A copious explosion of color and shape, *Untitled (Portrait of Taiwan)* showcases the potency and appeal of Ryan McGinness's artistic practice. Layers of geometric shapes, patterns, and vibrant hues provoke the viewer into a contemplative dialogue with the work. Bold and complex, *Untitled (Portrait of Taiwan)* dazzles from a distance. Up close, the picture grows ever more puzzling. Who and what are these shapes and figures? Which images burst into the foreground first? Which forms simmer in the background? The paintings pack a punch, but their brilliance unfolds with meditation—graphic imagery expanding into a baroque labyrinth of semiotics.

To prepare for *Untitled (Portrait of Taiwan)*, McGinness assembled an index of icons representing Taiwan. He studied the island and its history, selecting one hundred “things” that speak to the culture: buildings, currency, flora and fauna, and other modes of expression ranging from embroidery to metalwork. These elements are rendered as pictographs or ideographs—similar to Chinese characters, but taking the form of everyday icons. Visually, his drawings resemble public signs or even corporate logos. But as the viewer considers what each symbol might represent, a dynamic depiction of Taiwan emerges. McGinness blends old and new, high and low, and moves across populations, with special attention paid to the visual cultures of indigenous groups such as the Atayal, Yami, and Paiwan. In his kaleidoscopic tapestry, bubble tea brushes against rite-of-passage facial tattoos; a Shinto shrine built during Japanese rule sits next to a modern skyscraper; and a clay divination pot adorned with snakes encounters a Taipei sidewalk tile. The uniformity of the abstract iconography belies the complexity of Taiwan's society: its native traditions, its landscape, and its present-day way of life. Although McGinness's formal training as a graphic designer informs his approach, the resulting work is wholly personal.

McGinness's skate-punk aesthetic developed during his youth in Virginia Beach. He studied fine art at Carnegie Mellon University in Pittsburgh, later working in the Andy Warhol Museum. McGinness's work can be found in public and private collections such as the Metropolitan Museum of Art and Museum of Modern Art in New York, Museum of Contemporary Design in San Diego, and Cranbrook Art Museum in Bloomfield Hills, Michigan.



萊恩 麥金尼斯

《無題（台灣印象）》中奔放的幾何形狀、豐沛的圖像及鮮豔的色彩，不但精彩呈現萊恩·麥金尼斯的創作熱忱，也激發觀者與作品來場深度的對話。這幅大膽而繁複的作品，從遠處觀賞讓人眼花撩亂，近看似乎又更令人費解，圖中的形狀和圖像究竟代表什麼？哪些圖像先映入眼簾？哪些又沒入背景中？乍看之下，紛雜的圖樣確實帶來視覺上的衝擊，但只要觀者沉澱思緒、靜心觀之，一個個的符號將悠然響起如巴洛克迷宮般的旋律。

在創作《無題（台灣印象）》之前，萊恩·麥金尼斯深入研究台灣的歷史和文化，並選擇了一百種象徵台灣的符號：建築、錢幣、動植物、刺繡和金屬製品等，再將這些日常生活的圖像轉化為如中文字般的象形符號和表意符號。直觀上，麥金尼斯的作品看起來像公共標誌，或甚至企業標誌，但當觀者仔細思考每個符號代表的意義，一幅生動的台灣圖像便悄然而生。麥金尼斯融合了新與舊、高雅與通俗，並細心觀察台灣人的各式樣貌，尤其專注於泰雅族、達悟族和排灣族等原住民圖騰。這一幅幅如萬花筒般的創作，可以發現原住民族紋面旁立著一杯珍珠奶茶，日治時期神社與高樓大廈矗立在一起，台北人行道的磁磚上擺著百步蛇圖騰的陶壺。平面設計師出身的麥金尼斯為這幅作品添加了個人對文化藝術的詮釋和見解，在看似和諧一致的抽象符號，背後其實蘊藏著台灣社會的豐富多采：原住民傳統、多元地景，以及現代生活樣貌。

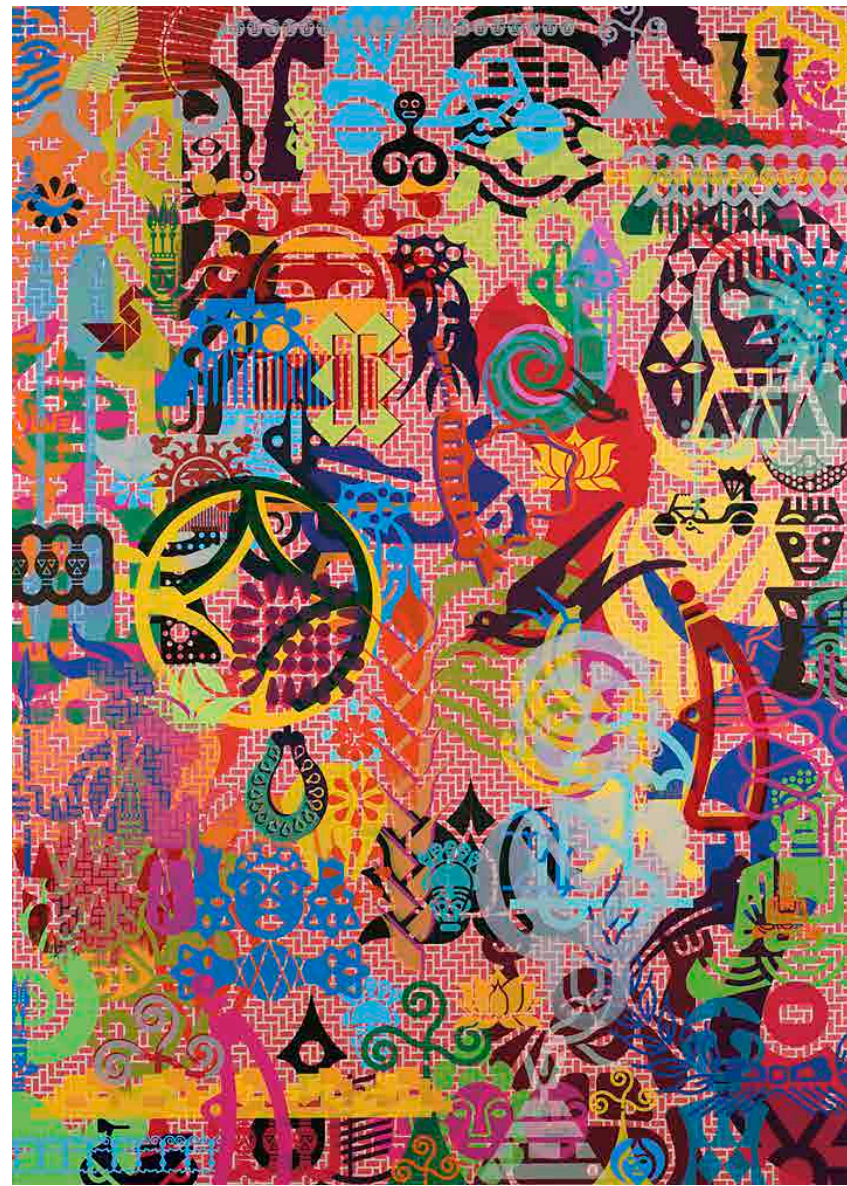
萊恩·麥金尼斯成長於美國維吉尼亞州維吉尼亞灘市，深受當地衝浪和滑板文化的洗禮，他曾就讀賓州卡內基美隆大學，並曾在安迪沃荷美術館實習。他的作品收錄於下列機構：大都會美術館、紐約現代美術館、聖地牙哥當代美術館、密西根克蘭布魯克美術館。

RYAN

萊恩

MCGINNESS

麥金尼斯



Untitled (Portrait of Taiwan) 2017

Acrylic on linen  
84 x 60 in. (213,4 x 152,4 cm)  
Each of six

無題(台灣印象) 2017

壓克力顏料、亞麻畫布 每一幅為  
213,4 x 152,4 公分，共六幅



The second in a series of twelve paintings, Suling Wang executed *The Singing River 2* in a studio adjacent to her family home on the outskirts of Taichung City. Set in a rural area surrounded by farms, the vibrations of the natural world fill her studio-home—the call of the night heron in spring and the shrill drone of cicadas in summer, with new sounds arriving each season. Her canvas reverberates the pitch and silence of the environment, as well as the passing of time. Wang's work considers how viewers experience sensorial landscape and how they remember time and space.

Wang's upbringing in Taiwan and her family's folk customs influence her approach to painting. For example, Wang's mother would pray to the sky, shatter a ceramic bowl, and then bury the shards in the garden, performing this ritual to bring good luck and a peaceful mind. Similarly, in her artistic practice, Wang shatters forms into abstraction, piecing them back together to yield a clearer conception of herself as an artist. Her work on *The Singing River 2* began by placing the canvas on the studio floor, working freely and spontaneously. She then positioned the painting upright and defined forms, repeating this process to create layers and introduce a sense of space. A sizable undertaking, the project took nine months and prompted Wang to extend her studio to accommodate the painting. Almost thirty feet wide, it is her largest work to date.

Wang's large-scale paintings feature bold, gestural brushstrokes that suggest natural forms. Dynamic, flowing contours flesh out roiling water and a changeable sky—their rhythms articulated with color. Wang is familiar with the principles of Chinese landscape painting, as well as the theory and techniques of abstract expressionism. Further, as a student in London, she had a unique opportunity to follow "in Turner's footsteps." She traveled around Switzerland, painting the same mountainous vistas as J. M. W. Turner. In *The Singing River 2*, the viewers may catch glimpses of Turner's light and the energy of his landscapes. But there is also the influence of Chinese calligraphy, its mark-making and gestural qualities. Wang draws on both Eastern and Western aesthetics, extracting particular elements and reinterpreting them on her canvas. She welcomes participants to wander into her picture plane and, like ancient Chinese scholars or European romantics contemplating mountains and rivers, to lose themselves.

Wang lives in Taiwan and the United Kingdom, earning her Bachelor of Arts degree at Central Saint Martins and her Master of Arts degree from the Royal College of Art, both in London. Much of her work addresses the conflict of living abroad and themes of distance and location. Her work may be found in public collections such as the Museum of Contemporary Art in Los Angeles, the Solomon R. Guggenheim Museum in New York, and the Utah Museum of Fine Arts in Salt Lake City.



《吟唱的河流2》是王淑鈴十二幅畫作中的第二幅，這幅畫是她在位於台中市郊的工作室所創作完成，環抱著工作室的是鄉村農園的景致，自然界的聲響則如餘音繞樑，充滿室內；春天有夜鷺的啼唱，夏天則是震天的蟬鳴，每個季節都伴隨著新的樂音一波一波湧進她的小屋，恣意遊走在她的畫布上，時而喧鬧時而寂寥，也同時記錄了時間的流逝。這幅作品表現了人在地景空間中的感官體驗和人們對於時空的記憶。

王淑鈴的創作深受台灣傳統和民間習俗的影響，舉例來說，王淑鈴的媽媽就有個特殊儀式，她向上天祈禱後，會將瓷碗打碎，再將瓷碗碎片埋進花園，以祈求好運和平靜的心。同樣地，王淑鈴也常在作畫過程中，將形體分解為抽象，再拾起粉碎的片段，一一拼湊成她作為藝術家心中更清晰的圖像。創作《吟唱的河流2》這幅作品時，王淑鈴首先把畫布攤在地上，自由自在地揮灑；接著，再把畫作垂直放置，加強形體的線條，不斷重複這個過程後，就能製造層次及空間感。這幅作品耗時九個月，王淑鈴甚至為了容納這幅作品，將工作室拓寬。這幅將近9公尺的畫作，是她目前最大幅的作品。

這幅《吟唱的河流2》運用了大膽的筆觸，描繪出自然的型態；充滿律動的線條則呼應著色彩的節奏，勾勒出激越跌宕的水勢及瞬息萬變的天空。王淑鈴非常熟悉中國山水畫的原理，以及抽象表現主義的理論和技巧。在倫敦求學時，她跟隨英國浪漫主義畫家透納的腳步，走訪瑞士，並仿效透納繪製相同的山景。在《吟唱的河流2》這幅作品中，觀者也能瞥見透納光影處理的手法；而畫中的橫豎撇捺則是出自中國書法的影響。王淑鈴汲取東西方美學的元素，並在畫布上重新詮釋；她也邀請觀者欣賞作品時，讓自己宛如古代文人或是歐洲浪漫主義畫家對著山水沉思默想，最後達到渾然忘我的境界。

王淑鈴現居台灣和英國兩地，曾獲中央聖馬丁藝術與設計學院學士學位，以及英國皇家藝術學院碩士學位。她多數的作品是以海外生活衝擊、距離和地點為主題。她的作品廣獲知名機構永久典藏，包括美國的洛杉磯現代美術館、紐約古根漢美術館，和猶他美術館。

WANG

SULING

王

淑鈴

*The Singing River 2* 2017

Oil and acrylic on canvas  
76 x 354 <sup>1</sup>/<sub>16</sub> in. (193 x 900 cm)

吟唱的河流 2 2017

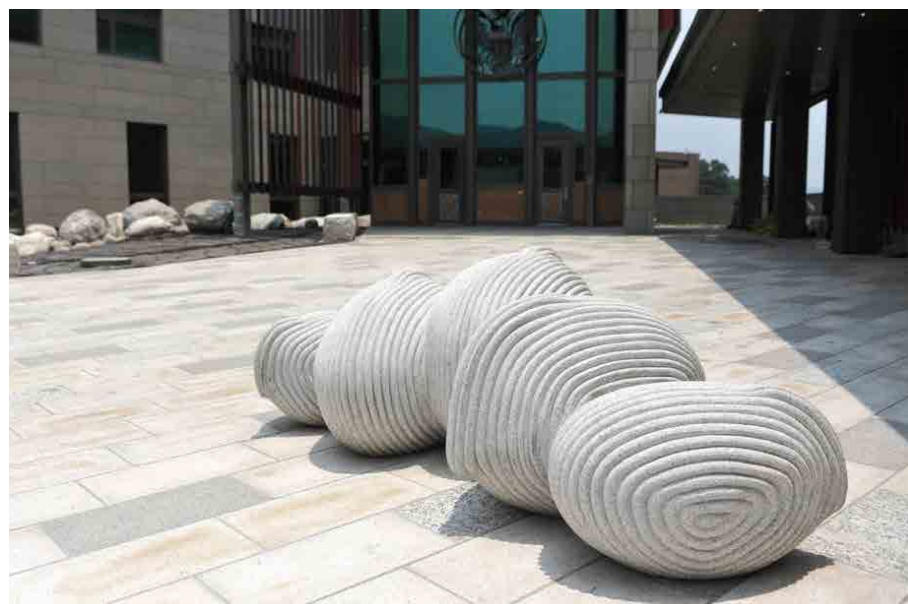
油彩、壓克力顏料、畫布  
193 x 900 公分



Many art critics have assessed Huang Zhiyang's work as an interpretation of American abstract expressionism through Chinese techniques. Indeed, the artist lived in New York for several years and studied traditional ink painting at Taipei Chinese Culture University, Taiwan. His familiarity with Western and Eastern idioms is traced onto his biography. But Huang describes his practice as "body writing"—fundamentally different from the work of Jackson Pollock, for example. The Taipei-born artist asserts that even if resulting forms may appear similar, Asian and American approaches are foundationally distinct, just as calligraphy is discrete from painting.

Huang's oeuvre is imbued with Daoist, Buddhist, and neo-Confucianist thought. His studied reverence for nature can be seen in his choice of media. Working across drawing, painting, sculpture, and installation, he employs mineral pigments, stone, and bamboo to present his organic visions. In his *Possessing Numerous Peaks* series, abstracted landscape formations carved from marble and white granite are reworked at human scale, foregrounding man's relationship with nature. Works from this series assume a variety of shapes and holistically present an ecological microcosm: sometimes appearing to be a magnificent mountain or dragon, and other times, a lowly fungus or mollusk. Huang captures the life force in all things living and inanimate, and invites the audience to interact with his sculptural expressions. Viewers may sit, lean, and climb on the works, actively engaging with and observing their surroundings.

Huang has exhibited his work at the 1995 Biennial of Venice, 1994 Taipei Biennial of Contemporary Art, and dozens of solo shows in Beijing, Hong Kong, Shanghai, Taipei, New York, and Aachen. Examples of his work may be found in public and private collections across Asia and Europe.



許多藝評家視黃致陽的作品為以中國技法詮釋美國抽象表現主義。確實，黃致陽曾在紐約生活過幾年，並在台北中國文化大學學習傳統水墨畫。他對西方和東方藝術語彙之熟悉從他的傳記可窺見一斑。但是黃致陽將他的創作實踐描述為「身體書寫」，基本上就與傑克遜·波洛克等美國抽象表現主義代表人物的作品完全不同。這位台北出生的藝術家認為，即使最終的形貌相似，但是亞洲和美國的思維方式有本質上的不同，一如書法與繪畫是各自獨立的。

黃致陽的作品充滿道家、佛教和新儒家的思想。從他對媒材的選擇可見他對大自然的深入研究與崇敬。他的創作橫跨繪畫、油畫、雕塑和裝置，運用礦物顏料、石、竹等天然材料呈現他眼中的有機世界。他的《座千峰》系列，將大理石與白色花崗岩雕刻而成的抽象景觀地貌，重新以人的比例進行了改造，從而突顯出人與自然的關係。該系列的作品展現了豐富的形狀，有如呈現出一個具體而微的生態縮影：時而像是壯麗的山峰或巨龍、時而是矮小的真菌或軟體動物。黃致陽抓住了有機與無機萬物的生命原力，並邀請觀者與他的雕塑表現互動。觀者可以或坐、或靠、或爬上作品，積極參與並凝視身處的周遭環境。

黃致陽曾參加1995年威尼斯雙年展、1994年台北雙年展，並在北京、香港、上海、台北、紐約及德國亞琛等地舉辦過十多場個展。許多亞洲及歐洲公共或私人收藏，都可見到他的作品。

ZHIYANG

致陽

HUANG

黃

*Possessing Numerous Peaks* 2012

White granite  
25 7/16 x 78 3/4 x 39 3/8 in.  
(65 x 200 x 100 cm)

座千峰 2012

白色花崗岩  
65 x 200 x 100 公分



“Taiwan’s marvelous diversity of flora, fauna, and ecosystems—marble mountains, wetlands and coral reefs, plant and animal life—afforded me an abundance of inspiration.

The people on Taiwan have taken great care to preserve the natural riches of their island, reserving seventy percent of what is not a vast territory for uninhabited, protected natural spaces. Celebrating nature is the essence of my practice, so I honor their commitment and wise decisions.”

For *The Gateway*, Ysabel LeMay took more than ten thousand photographs while traveling across Taiwan. Moved by the majesty of the natural environment, LeMay explored its many protected lands and national parks, reflecting on the quiet spaces of an island with over twenty-three million people. She selected Sun Moon Lake—the largest body of water in Taiwan, renowned for its beauty—as her starting point. Moving north, south, east, and west, LeMay traveled throughout the coral reefs of Kenting National Park, black sand beaches of Taitung, hot springs in Hualien County, and marble mountains of Taroko National Park. In Dulan, she studied the crafts of indigenous people, and in Taichung, she studied the city’s contemporary arts scene. Traversing climates and engaging a range of wildlife, *The Gateway* stitches together thousands of images with technical skill and painterly instinct.

LeMay visited temples as well, including those that surround Sun Moon Lake. Symbols of strength and protection, painted and carved dragons repeat as architectural elements on roofs, railings, doors, windows, and pillars—and especially on temple gates. In *The Gateway*, a figurative dragon of sorts crosses LeMay’s landscape. A multicolored animation of the island’s energy, the figure is composed from local flora. With photographs captured from the four corners of Taiwan, LeMay suffuses her tableau with the island’s “breath of life.”

LeMay lives and works in Austin, Texas. She studied painting at the Emily Carr University of Art + Design in Vancouver, British Columbia and later adopted photography into her practice.



「台灣擁有豐富且多樣的植物、動物與生態環境 - 大理石山脈、濕地和珊瑚礁、動植物生態等，都給予我源源不絕的靈感。

台灣人民很珍惜他們島上的自然財富，在這方寸之地仍保留了70%無人居住或為自然保護的棲地。禮讚自然是我創作的核心理念，因此我想向台灣人民對自然的承諾和明智的決定致上敬意。」

為了創作《世外桃源》，勒梅走遍台灣拍攝超過一萬張照片。受到壯麗的自然之美所感動，她深入探訪了保育區和國家公園，這些最能反映出一個擁有二千三百萬人口的小島上的寧謐之境。她選擇了台灣最大的天然湖泊，以優美如畫聞名的日月潭，作為創作的起點。勒梅周遊四方，足跡踏遍墾丁國家公園的珊瑚礁區、台東的黑沙灘、花蓮的熱溫泉、太魯閣國家公園的大理石峽谷。在都蘭，她研究了台灣原住民手工藝，在台中，她親炙了這座城市的當代藝術風景。歷經天候變化、深究野生動植物，將數千張單一影像，運用高科技加上直觀的繪畫美學，織就出《世外桃源》這件作品。

勒梅也走訪了寺廟，包括日月潭周圍的廟宇。彩繪雕龍這個建築符號，作為力量與護佑的象徵，反覆出現在屋頂、欄杆、門、窗與棟樑上，尤其是在廟宇的正門。在《世外桃源》中，橫跨過勒梅風景的是一條具象的龍形。這條龍由原生植物所構成，色彩豐富而生動地展現出這個島嶼的能量。透過捕捉自台灣四境的照片，勒梅匯聚島上的「生命之息」，創作出美得令人窒息的畫面。

勒梅目前定居於美國德州奧斯汀，她曾在加拿大溫哥華艾蜜莉卡藝術與設計學院學習繪畫，後來將攝影應用於創作中。

L E M A Y

勒 梅

Y S A B E L

伊 莎 貝 爾

*The Gateway* 2017

Color digital print mounted  
on aluminum  
156 x 585 in.  
(396 x 1486 cm)

世外桃源 2017

彩色數位印刷、鋁板裱  
396 x 1486 公分





For over a decade, Adam Sorensen has devoted his practice to the landscape as his subject. In this pursuit, he zeroes in on three geographic elements: air, land, and water. Formerly a student of sculpture, woodworking, and glassblowing, now Sorensen focuses on painting, working exclusively in oil. But the restrictions end here. Sorensen's works are at once Edenic and post-apocalyptic, a celebration of the sublimity of nature and a synthetic fantasy.

Sorensen's inspiration for this work was the Taroko Gorge in Taiwan. A geographic wonder, its twelve-mile canyon was carved by the powerful Liwu River, metamorphosing from ocean sediment to limestone to marble. He used the Taroko Gorge as a reference point for specific compositional elements, while drawing similarities to the lay of the Pacific Northwest, where he lives and works. In his own words, it is "of no particular place, but of both places." Throughout his oeuvre, Sorensen borrows facets of European romanticism and the "floating world" of Japanese printmaking, including the work of nineteenth-century artist Caspar David Friedrich and Edo-period masters Hiroshige and Hokusai, respectively. In *Gorge*, the glowing rock formations echo the layers of rounded mountains often found in Chinese landscape paintings—in shape, if not in the color palette.

For this work, Sorensen drew extensively before turning to painting. He graphed the composition onto hardy Bristol paper (as opposed to his usual linen or canvas) and transferred it with colored pencils. *Gorge* was divided into a triptych, atypical for the artist, and underpainted in oil. From this point, the work continued to change from the original drawing, detail by detail—eroding, changing, shifting subtly as it came into form. Sorensen returned to his typical method of painting from top to bottom and back to front, bringing the air (or sky) to its final surface, enforcing the valleys of the terrain, before jumping from rock to rock, and ultimately turning to the coastline. The stylized, reflective water ripples with lighter hues, and waterfalls connect land to water.

Sorensen earned a Bachelor of Fine Arts degree in sculpture from Alfred University in New York and a post-baccalaureate certificate in painting from the Studio Arts College International in Florence, Italy. His work may be found in collections such as the Boise Art Museum, Idaho; Portland Art Museum, Oregon; and Tacoma Art Museum, Washington.

SORENSEN

索倫森

過去十多年來，亞當·索倫森致力於描繪風景畫，尤其將重心放在空氣、土地和水等三種地理元素。亞當·索倫森過去曾是雕塑、木工和玻璃吹製學徒，現在則專注於繪畫和油彩，但他的創作並不侷限於此，他的作品同時呈現天堂與世界末日的意境，在崇高神聖之域與幻想出塵之境間，達到令人嘆為觀止的平衡。

《峽谷》這幅作品的靈感源自於台灣知名景點太魯閣國家公園，長度約19公里的太魯閣峽谷由磅礴的立霧溪日夜沖刷，將海底沉積物及石灰岩變質後形成的大理石岩層，切割成垂直的峭壁，可謂大自然的鬼斧神工。《峽谷》畫中的特定元素取自太魯閣，並同時參考畫家居住地美國西北岸的景色，正如他自己所說：「這幅畫並非描繪特定一個地點，而是融合兩地而成。」除此之外，亞當·索倫森擷取了十九世紀德國巨匠卡斯巴·佛烈德利赫的浪漫主義美學，以及江戶時代日本版畫大師歌川廣重和葛飾北齋的浮世繪風格，詮釋出獨特的視野；而畫中發光的岩石在形狀上則呼應中國山水畫中常見的圓形山脈。

相較於過去常用的亞麻畫布和帆布，亞當·索倫森這次特別採用硬質的高級繪圖紙描繪輪廓，接著使用彩色鉛筆上色，最後再以油彩繪製。這種由上而下、層層疊疊的創作方式，逐一微調原始的素描構圖，使細節充滿層次與豐富感；畫家讓天空的色調漸漸浮出後，接著鞏固峽谷地形的基調，再凸顯每一塊岩石的肌理，最後著重於海岸線的處理，以淺色調呈現如鏡面般的水波紋路，潺潺的瀑布則如絹絲，將水陸完美地連結起來。

亞當·索倫森擁有紐約阿爾菲德大學美術學士學位，以及義大利佛羅倫斯國際藝術工作室繪畫學士後學位證書。他的作品收錄於波夕美術館、波特蘭美術館，以及塔科馬美術館。

ADAM

亞當

Gorge 2018

Color digital print mounted  
on aluminum  
35 7/16 x 177 3/16 in.  
(90 x 450 cm)

峡谷 2018

油彩 / 油畫紙  
90 x 450 公分



ART IN EMBASSIES

ART COLLECTION *of the*  
AMERICAN INSTITUTE IN TAIWAN

## Art in Embassies

Established in 1963, the U.S. Department of State's office of Art in Embassies (AIE) plays a vital role in our nation's public diplomacy through a culturally expansive mission, creating temporary and permanent exhibitions, artist programming, and publications. The Museum of Modern Art first envisioned this global visual arts program a decade earlier. In the early 1960s, President John F. Kennedy formalized it, naming the program's first director. Now with over 200 venues, AIE curates temporary and permanent exhibitions for the representational spaces of all U.S. chanceries, consulates, and embassy residences worldwide, selecting and commissioning contemporary art from the U.S. and the host countries. These exhibitions provide international audiences with a sense of the quality, scope, and diversity of both countries' art and culture, establishing AIE's presence in more countries than any other U.S. foundation or arts organization.

AIE's exhibitions enable foreign citizens, many of whom might never travel to the United States, to personally experience the depth and breadth of our artistic heritage and values, making what has been called a "footprint that can be left where people have no opportunity to see American art."

### 美國大使館藝術展覽專案

美國國務院美國大使館藝術展覽專案辦公室成立於1963年，一直以來以文化推廣為己任，推出了許多常設展和特展，以及藝術家活動和出版品，為美國推動公共外交的有力助手。美國現代藝術博物館在1950年代首先提出此一全球性視覺藝術計畫的構想；到了1960年代初，由美國總統甘迺迪正式成立本計畫，並任命專案的首位主任。目前，美國大使館藝術展覽專案計畫為美國在世界各地總計200多處的使館、領事館、和大使官邸管理常設展和特展，並負責從美國和使館駐在國挑選或委託藝術創作。這些展覽讓駐在國民眾得以認識雙邊藝術和文化的博大精深，並為美國大使館藝術展覽專案計畫在世界各國建立據點，比任何美國基金會或藝術機構的觸角更為廣泛。

美國大使館藝術展覽專案讓外國民眾可以不用親自到美國，就能感受到美國藝術傳統和價值的廣度及深度，也正是本計畫所提倡的：「在沒有機會看到美國藝術的地方，也能留下藝術的足跡。」

